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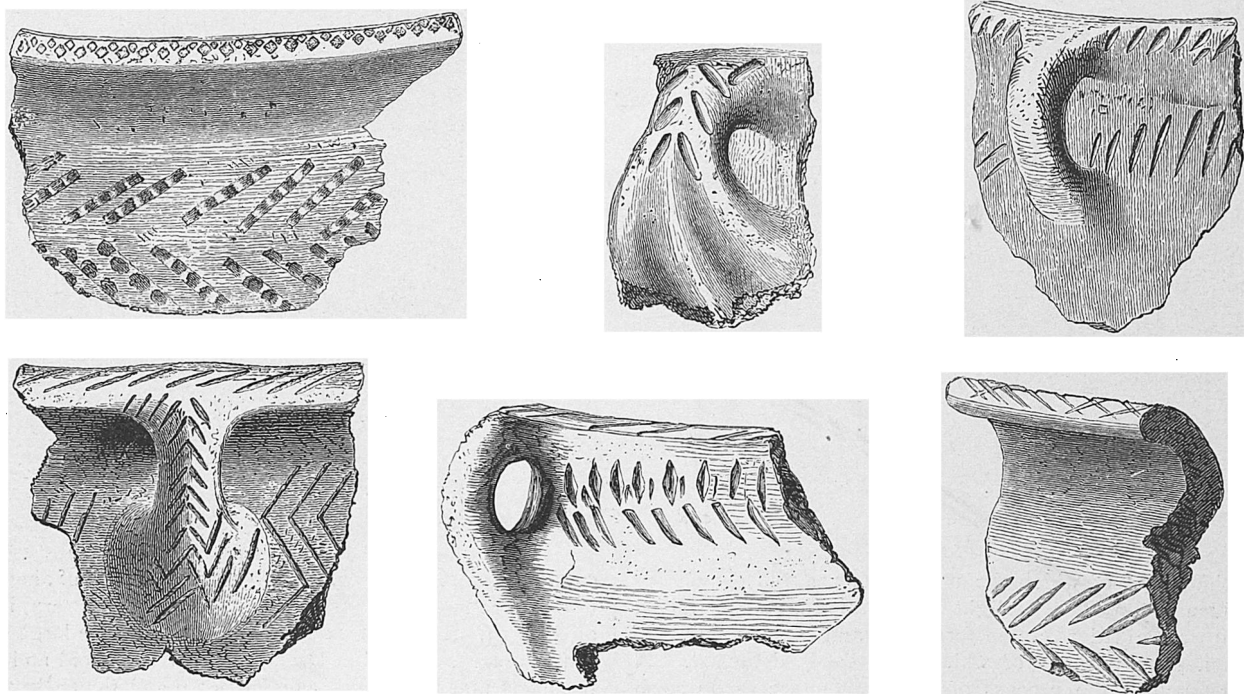
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of triangular indentations; it is three feet two inches in circumference round the mouth, and stands fourteen inches in height. The smaller one (Fig 49) is seven and a half inches in height and twenty-two in circumference at the mouth; inside the mouth it is decorated with reticulated ornament. Figs. 47 and 49 bear a striking resemblance to each other in general outline; the neck of one is ornamented with diagonal incised lines, and of the other in a similar manner with zigzag pattern. The first measures a foot in height, and the second eleven inches.

In the Glanville Museum some highly characteristic examples of Irish fictilia of the earliest period are preserved. One of these, fifteen inches high, is covered over its entire surface with

zigzag and other ornament, the lower part bearing a series of rude lozenges. In the same collection are several other examples, including cinerary urns, food vessels, and immolation urns.

Of the same general character as the Altegarron urn (Fig. 9), some remarkably fine and extremely elaborate examples have been brought under my notice by Miss Stokes and Mr. Armistage. One of these, in the Museum of the Royal Irish Academy, has two raised encircling rims around its widest part; between these it is ornamented with a series of diagonal lines of impressed squares. Around the upper part is a line of curves or undulations between elaborate diagonal indented lines as before,



Figs. 51 to 56.—From Lough Eyes.

and the lower part has around its upper and lower edges a row of undulations, and around the centre an encircling border of rude lozenge-formed indentations. The whole of the rest of the surface is covered with vertical lines of square indentations, of the same character as those shown on Figs. 13, 50, &c. Another is peculiarly rich in herringbone pattern. Another, from county Derry, is of the same general form as Fig. 9, but much more elaborate than it in the way in which it is covered in every part with ornament. Around its widest part is a series of raised knobs. A small urn found with it is entirely covered with triangular indentations.

As further examples, for comparison, of Crannog fictilia, I give some fragments from Lough Eyes on Figs. 51 to 56. They show well the different characteristics of the impressed and incised patterns.

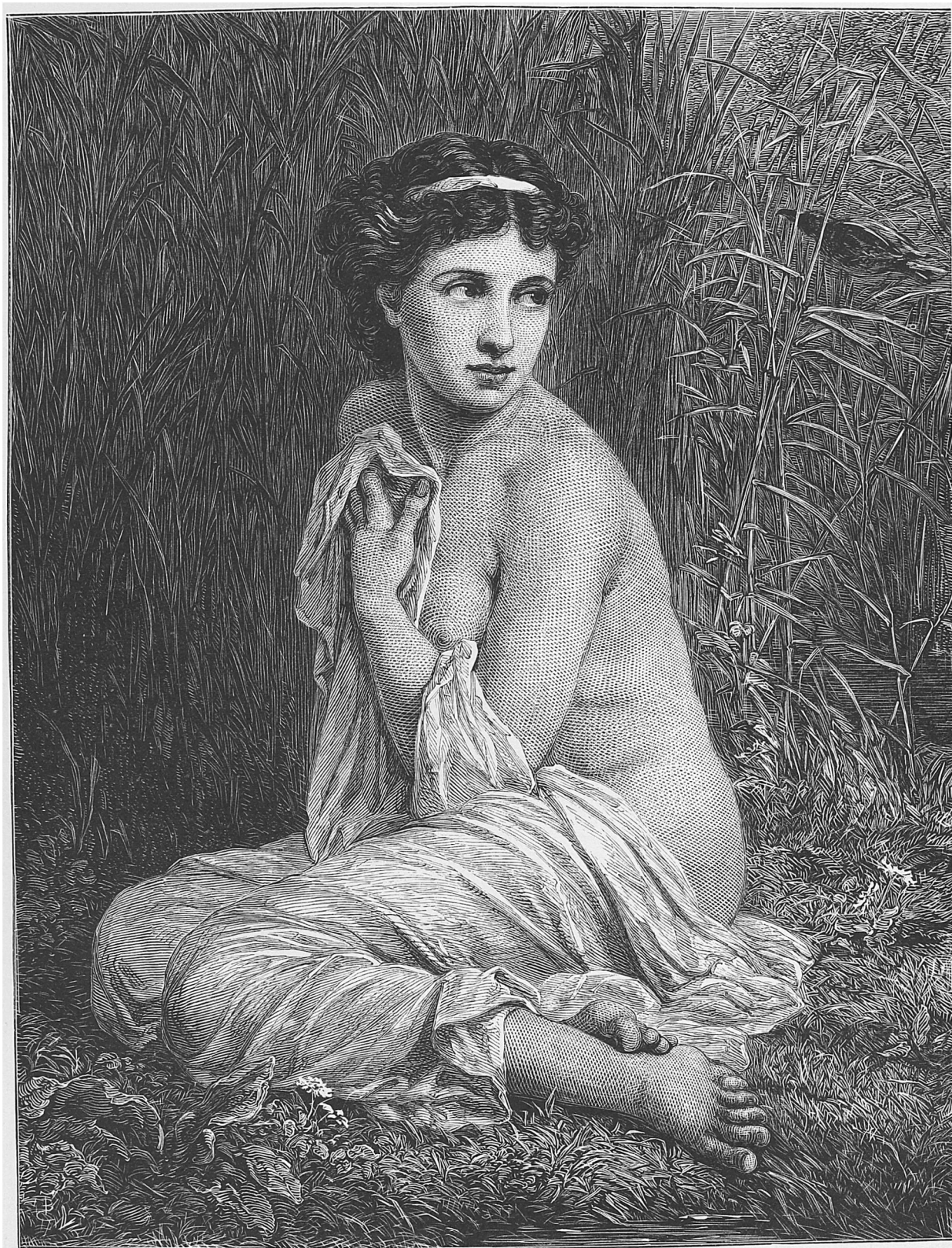
The examples of very early Irish ceramic art I have been enabled to give in these three chapters will, I trust, have been sufficient to call attention to that important branch of manufacture in the "sister isle" in pre-historic times, and to show what were the predominant characteristics of ornament both in the vessels for domestic and for sepulchral purposes in the earliest ages of the history of the sister isle.

“SALMACIS.”

OUR engraving of the pretty water-nymph 'Salmacis' is after a picture by the celebrated French artist Charles Landelle, which was one of the most admired works in the last Paris *Salon*. The engraving gives a very good idea of the rare beauty of the painting, but the artist in his idealisation has left the interpretation of the romantic story of Salmacis entirely to the imagination, and leads one to believe, were it not for the title, that his motive was the delineation of a pretty girl prepared for the bath, who has been startled by some sound among the rushes, and has clasped her drapery to her breast in alarm.

Salmacis, the water-nymph, according to Greek mythology, surprises the beautiful son of Hermes and Aphrodite sleeping be-

side the fountain over which she is the presiding genius; she sees and loves him. Presently, and this is the moment that the artist has accepted for his picture, he awakens; and, as she sees him plunging into the fountain, she gathers up her drapery in dismay. Her love, however, overcomes her fear; she rushes into the fountain, and, clinging to him, beseeches the gods that they may never be disjoined. Her prayer is heard, and the two become one. Daphné, we are told, became transformed into a laurel-tree, and in like manner the nymph Salmacis lost her identity in that of the son of Hermes and Aphrodite, who became double-sexed. From the period of that interesting event the mythical fountain of Salmacis, it is said, had the power of enervating those persons who bathed in it.



"SALMACIS."

From a Painting by CHARLES LANDELLE.